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Concert: Ithaca College Symphony Orchestra, Annual Concerto Concert

Ithaca College Symphony Orchestra

Jeffery Meyer

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ITHACA COLLEGE

SCHOOL OF MUSIC

Annual Concerto Concert

ITHACA COLLEGE SYMPHONY ORCHESTRA
Jeffery Meyer, conductor

Ford Hall
Saturday, March 1, 2008
8:15 p.m.

ITHACA

PROGRAM

Fanfare No. 1 for the Uncommon Woman

Joan Tower
(b. 1938)

Concerto for Trumpet and Orchestra
"Leader Lieder"

Dana Wilson
(b. 1946)

- II. *Consoling*
- III. *Responding*

James Covington, trumpet

Concerto for Violin and Orchestra, Op. 14

Samuel Barber
(1910-1981)

- I. *Allegro*

Mary Raschella, violin

Elegie et Rondeau

Karel Husa
(b. 1921)

Andrew Lawrence, saxophone

Clarinet Concerto

Aaron Copland
(1900-1990)

Adam Butalewicz, clarinet

INTERMISSION

Symphony No. 3 in c minor "Organ", Op. 78

Camille Saint-Saens
(1835-1921)

- I. *Adagio – Allegro moderato – Poco adagio*
- II. *Allegro moderato – Presto – Maestoso – Allegro*

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Soloists Biographies

Adam Butalewicz, of Mechanicsville Virginia, is a first-year graduate student in the studio of Michael Galván. He is currently principal clarinetist of the Ithaca College Wind Ensemble and associate principal clarinetist of the Ithaca College Chamber Orchestra. From 2005-2007, he was the principal clarinetist of the semi-professional Northern Neck Orchestra in Kilmarnick, Virginia. He has performed in master classes with David Shifrin, William O. Smith, Richard Stolzman, and for Jon Manasse at the 2005 University of Oklahoma Clarinet Symposium. In 2006 he won the audition for principal E-flat clarinetist and associate principal clarinetist of the Symphony Opera Academy of the Pacific in Powell-River, Canada. In December of 2008 his trio Ambrotos will travel to Turkey to perform in Istanbul and Izmir. Adam received his bachelor's degree in clarinet performance from Virginia Commonwealth University. Past teachers have included Dr. Charles West of VCU, Marta Schworm Weldon formerly of the Richmond Symphony, and Peter Handsworth of the Monash Conservatory in Australia.

James Covington is a junior music education major in the studio of Frank G. Campos. He is currently the principal trumpet of the Ithaca College Symphony Orchestra and Chamber Orchestra as well as lead trumpet in the Tuesday/Thursday Jazz Lab. He has won the Berklee Jazz Festival Judge's Choice Award twice, and also won the Drum Corps Associates Individual and Ensemble contest for trumpet. James had never taken private lessons before coming to Ithaca College, but owes much of his knowledge to a few of his drum corps instructors who he has worked with over the years.

Andrew Lawrence is a senior performance and education major in the saxophone studio of Dr. Steven Mauk. He has performed in Ithaca College's Wind Ensemble, Symphonic Band, Chorus, and Tuesday/Thursday Jazz Lab, and is currently playing baritone saxophone with the New Horizon Saxophone Quartet. He has also performed at the Navy Saxophone Symposium and North American Saxophone Alliance's annual regional conference, and in master classes with the West Point Saxophone Quartet and Eugene Rousseau. He plans to continue his studies in London next fall. Andrew has performed *Elegie et Rondeau* for Dr. Husa in the Husa chamber music concert and in his junior elective recital.

Mary Raschella began studying violin at the age of eight. In high school she was a member of the Syracuse Symphony Youth Orchestra. She was selected for Conference All-State and the New York State School of Orchestral Studies in 2003 and 2004. Mary is currently pursuing her bachelors degree in music education and is a student of Susan Waterbury.

Program Notes

Joan Tower (b. 1938), 2007–2008 Karel Husa Visiting Composer in Composition at Ithaca College, is perhaps best known for her *Fanfares for the Uncommon Woman*. *Fanfare No. 1* was premiered on January 10, 1987 by the Houston Symphony Orchestra.

Tower uses the same instrumentation Aaron Copland uses in his *Fanfare for the Common Man* in her *Fanfare* – 3 trumpets, 3 trombones, tuba, timpani, and percussion. She also bases the first theme of *Fanfare No. 1* on the main theme of *Fanfare for the Common Man*. While the dedication to Copland is heard in the music, the work is formally dedicated to the prolific female conductor Marin Alsop, and in title, to all women who dare to take risks and seek adventure.

Tower was born in New Rochelle, NY, and grew up in South America. At the age of 18 she returned to the US for college, where she studied at Bennington College and Columbia University. Tower studied with Cho Wen-Chung, Otto Luening, and Vladimir Ussachevsky before beginning her own teaching career at Bard College in 1972. The music of Beethoven, Stravinsky, and Messiaen has influenced Tower most throughout her career.

By exploring the trumpet's role within societies throughout history (from ancient Egyptian culture to the Renaissance, and even Modern jazz), **Dana Wilson** has composed a concerto that, through musical means, personifies a leader who is noble, compassionate, and possesses physical strength. In the *Concerto for Trumpet and Orchestra*, each movement represents a different phase in the leader's rein and investigates the leader's reactions in certain situations. The second movement presents a disheartened leader in time of tragedy who feels grief on an individual level, but who also feels compassion for the entire grieving society. The third movement begins as a response to the society's "fears and concerns," and gradually evolves into a brilliant, triumphant section where the leader ultimately connects with the society, as Dr. Wilson notes, "revealing the concerto's unerring hope for better leaders, and, in turn a better world." The *Concerto for Trumpet and Orchestra* was commissioned in 2005 by the International Trumpet Guild and was premiered by the Xiamen Symphony in China in 2006.

After the Communists assumed power in the USSR, formalist music was declared illegal and was prohibited in countries throughout the Eastern Bloc. Because of his choices in compositional style, Czech-born composer **Karel Husa** (b. 1921) was considered an "enemy of the state" and would have been arrested if he attempted to enter the boundaries of the USSR. When Husa learned of his mother's death

in 1957 but knew he would be unable to return home for her funeral (he was already living in Ithaca, New York at this point), he composed the *Elegie Pro Klavir* to honor her memory. Three years later, German saxophone pedagog and performing legend Sigurd M. Racher contacted Husa and requested a work for his instrument. Husa constructed a transcription of the *Elegie* for alto saxophone and piano (Husa would later orchestrate this piano version), and composed an additional movement, *Rondeau*, to complete his first work for solo saxophone.

The *Elegie* is beautiful and haunting and encompasses the extreme registers of the saxophone, pushing the soloist to the limits of their abilities. After a tumultuous climax, the movement closes with an unsettling sigh of unresolved tension. The *Rondeau* builds from this catharsis, and makes an interesting use of the space between notes to create rhythmic interest and drive. The movement makes extensive use of motivic development, and through gradual rhythmic acceleration, intense register shifts, and extreme dynamic changes, the work is propelled forward into its final burst of energy.

Samuel Barber (1910–1981) composed lyrical, mellifluous music during a time when tonality was unraveling, and works by twelve-tone serialist composers such as Schönberg and Webern were tremendously popular. Barber was criticized heavily during his lifetime for choosing a style of composition that was overly Romantic and “old-fashioned.” While many other important American composers such as Roger Sessions and Milton Babbitt associated themselves with specific coteries of composition, Barber remained an enigma to critics, calling himself a “melodist.” His beautiful lyricism and passionate writing were not accepted by many scholars or critics during his lifetime.

During the 1980's, neo-tonality and neo-Romanticism in music were extolled by many, and Barber's popularity grew immensely as a result. Barber's *Violin Concerto* is one of the most “romantic” and frequently performed of his works. The piece was commissioned for Russian-born violinist Iso Briselli who, after he saw the first two movements, complained to Barber about their lack of virtuosity. Barber retorted by completing the concerto with an extremely difficult third movement that so overwhelmed Briselli that he withdrew his commission and never performed it. The work was premiered instead by Herbert Baumel and the symphony orchestra of the Curtis Institute of Music. The first professional performance was given by the Philadelphia Orchestra in 1941. Describing the first movement, Barber said, “[it] begins with a lyrical first subject announced at once by the solo violin, without an orchestral introduction. This movement as a whole has perhaps more the character of a sonata than concerto form.” Although the *Violin*

Concerto was criticized for being "overly romantic and lyrical" at the time of its premiere, today the work is considered by many to be the most important American violin concerto.

Soon after Aaron Copland (1900–1990) completed his Symphony No. 3, jazz clarinetist Benny Goodman commissioned him to write a concerto, and asked for exclusive performing rights for two years after the work's completion. When the first draft was finished in 1947, Goodman found parts of the work too challenging, and revisions were made to his liking. Though the work was finalized in 1948, Goodman did not give the premiere performance until 1950 with the NBC Radio Orchestra under the baton of Fritz Reiner. Copland's *Clarinet Concerto* received only a modest success at the time of its premiere; even Copland-champion Leonard Bernstein issued some criticisms of the work. Since then, however, the work has gained tremendous popularity and is now a main staple of clarinet repertoire.

Copland uses beautifully romantic, serene, and mellifluous writing in the first movement that he described as "languid song form." The cadenza that divides the first and second movements introduces many elements of popular music and jazz which carry over into the vibrant, rhythmically-driving second movement. Since the work does not contain percussion, Copland uses "slapping basses and whacking harp sounds," to achieve the sound of a jazz rhythm section, while employing Charleston rhythms and boogie-woogie melodies. The final notes of the piece contain a fantastically virtuosic jazz smear, so typical of the jazz legend who commissioned this masterpiece of twentieth-century repertoire.

Camille Saint-Saëns (1835–1921) seemed to know that the *Symphony No. 3 in C Minor, Op. 78* would be the last symphony he would ever craft, and he incorporated many elements of his musical career into the work. The "Organ Symphony" is the longest instrumental work Saint-Saëns ever composed, and includes orchestral writing in the Romantic style, the addition of pipe organ to the instrumentation, and virtuosic piano writing. The work was commissioned by the London Philharmonic Society in 1884, and before its premiere in 1887, Saint-Saëns warned, "you ask for the symphony: you don't know what you ask. It will be terrifying." Later the composer followed this statement with, "I wash my hands of the whole thing." When considering the brief and concise nature of his other works, the "Organ Symphony," almost forty minutes in length, is a colossus in Saint-Saëns' repertoire.

The introductory *Adagio* in the first of two movements sets the dark, pessimistic, and mysterious mood that endures throughout most of

the first movement. When the allegro begins, Saint-Saëns uses a melody based on motives from the "Dies Irae" Sequence of the Roman Catholic Requiem Mass in the strings, and echoes it in the woodwinds. Following suit of composers such as Hector Berlioz and Franz Liszt (the latter of whom Saint-Saëns would later dedicate this symphony), the "Dies Irae" is stated in its entirety and in full force by the trombones in a way that a nineteenth-century French concert go-er would easily recognize. A hopeful *Poco Adagio* section comprising the second half of the first movement provides contrast in tempo, mood, and character.

The second movement begins as a scherzo and trio movement with trio sections that are varied and developed each time they appear. After the second incarnation of the scherzo, it seems as though the scherzo will repeat a third time, but instead the lowest instruments in the orchestra present what may impress the listener as a fugue subject. The subject-like material is stated by the brass in imitation, but never as an actual fugue – instead, the material is freely presented by the deepest, richest sounds of the orchestra that lead the work into a contemplative section of quiet repose. It is here that the organ makes its boldest appearance in the entire work, surely startling many audience members. Saint-Saëns uses the organ and piano strikingly in this section and through cyclic recollection brings the work to its conclusion in brilliant C major majesty.

Notes by Aimée Shorten

ITHACA COLLEGE SYMPHONY ORCHESTRA

Jeffrey Meyer, conductor

Violin I

Chris Jones,
concertmaster
Andrew Bergevin
Kate Goldstein
Brenna Gillette
Colin Oettle
Jeannine McGreevey
Tim Ball
Ian Salmon
Brian Hwang
Will Downey
Sharon Mohar
Charlie Palys
Laura Sciavolino
Samantha Hecht

Violin II

Mary Raschella,
principal
Maeve O'Hara
Natalie Brandt
Gabriella Colkett
Ellen Kogut
Aimee Lillenstein
Matteo Longhi
Alyssa Jutting
Kevin Harper
Bridget Corrigan
Sarah Weber
Kyle Unruh
Lena Weinstein
Sarina Woo

Viola

Rosie Newton,
principal
Zack Slack
Jennifer Meckler
Kathleen Stevens
Mike Capone
Sara Shepard
Violet Goncarovs
Nicole Wright
Bethany Niedbala
Jaimie Wright
Marissa Ledet
Joe Messina
Derek Hensler

Cello

Sara Bennett Wolf,
principal
Allie Rehn
Laura Messina
Daniel Frankhuizen
David MacLeese
T. J. Borden
Peter Guarino
Jeremy von Deck
Phil Abbott
Michael Joy
Chelsea Crawford
Oshan Gunawardana
Emily McNeil
Evan Hong

Flute

Melissa Wertheimer,
principal
Dana Miraglia
Alison Snee, piccolo

Oboe

Meghan Kimball,
principal
Justine Popik
Alicia Rockenhauser,
English horn

Clarinet

Amanda Jenne, principal
Andrea Vos
Marcus Christian,
bass clarinet

Bassoon

Jessica Tortorici,
principal
Jillian Bushnell
Amy Zordan Moore,
contrabassoon

Horn

Lori Roy, principal
Liz Teucke, assistant
Rachel Haselbauer
Ella Nace
Andrea Silvestrini

Trumpet

James Covington,
principal
Omar Williams
Carol Jumper
Ethan Urtz

Trombone

Alice Rogers,
principal
Erin Lindon
Phil Truex,
bass trombone

Tuba

Bryan Lewis

Piano

Nicholas Place
Emily Ogden

Organ

Jean Radice**

Harp*

Myra Kovary

Timpani

Andrew Sickmeier

Percussion

Seth Nicoletti,
principal
Lee Treat
Kaye Sevier

Graduate Assistant

Kevin Ryan

* guest artist

** IC faculty